The Strategies of Television Broadcast During the Covid-19 Pandemic:
A Case Study on Indonesian Television

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ABSTRACT

This study aims to analyse the media management strategy of Indonesian television stations during the Covid-19 pandemic. In March 2020, an outbreak of the Covid-19 pandemic in Indonesia affected the operations of broadcasting offices, which forced people to work from home. This situation affects the operations, strategy, and content of the television industry. The object of research is Kompas TV, one of the largest media companies in Indonesia, which was the first to implement a digital concept for its customers. The concepts of planning, organising, actuating, and controlling are used to analyse the strategies media utilised. The methodology employed for the current research takes the form of a case study by adopting the qualitative approach through an in-depth interview and observation. The results showed that Kompas TV, through its digital platform in the form of websites, YouTube channels, and social media, achieved an increase in the number of viewers, users, and engagement during the pandemic. In particular, the digital aspect does not only appear in communication, but also in the implementation of the Kompas TV strategy. The results of the study also revealed that strategies carried out on Kompas TV can be used as a model for other television in Indonesia to emulate, in order to sustain its business in times of crisis.

Keywords: *Strategy, broadcast management, Indonesia television station, pandemic Covid-19, qualitative research.*

INTRODUCTION

Covid-19 has become a serious threat to the world's population, which is why efforts have been made to overcome the effects of this outbreak in various sectors including the economic, social, political and psychological sectors. In responding to this condition, almost all business sectors have also made various efforts to adjust to one main goal, namely survival (Pennycook, McPhetres, Zhang & Rand, 2020). The business sector is known to be affected on a variety of scales, ranging from being impacted on a large, medium and small scale (Zitting Lammers-van der Holst, Yuan, Wang, Quan & Duffy, 2020). In general, the impact of a pandemic affects four main areas in the business sector namely; 1) personnel, 2) operations, 3) supply chain, and 4) revenue (Zitting et al., 2020).

Among the various business sectors affected by this pandemic, the media and entertainment industry are two of the industries that are moderately affected with the greatest impact being the operational element, followed by personnel and revenue to the supply chain (Pradana, Syahputra, Wardhana, Kartawinata & Wijayangka, 2020; Sulistyaningtyas, Jaelani & Suryani, 2020)

Audience, as an important part of the media industry, has an increasing need for accurate and actual information in situations of anxiety and uncertainty. For this reason, the level of community dependence on the role of mass media as a source of news and information is also increasing (Sulistyaningtyas, Jaelani & Suryani, 2020). This condition is a

big challenge for the media industry, in which they are demanded to play an optimal role, but are faced with unfavourable conditions. The issues faced by the mass media in carrying out their roles include economic, social, political issues, and the most important is the issue of health and safety itself (Pradana et al., 2020).

In the midst of this pandemic, one of the most obvious things that can be seen by the public is the emergence of various information and news with unclear validity and credibility (Pradana et al., 2020; Sulistyaningtyas et al., 2020). Hoax attacks are common and happens not only in Indonesia, but also throughout the world. Among these various news sources, key words related to "Pandemic", "Covid-19", "Coronavirus" and so on dominate the news in the Indonesian mass media, especially in the period February-March 2020. As a result, other news topics sank as if the level of urgency decreased to be conveyed to the public (Hidayat, Anisti, Purwadhi & Wibawa, 2020).

Mass media plays a role in the development or change of behaviour patterns in a society and therefore holds an important position in the society (Briandana, Meiwanto Doktoralina, Hassan & Hasan, 2020). This is because the mass media has a wide and mass network, so the influence of the mass media will be very visible on the surface of society (Rofil, Syed & Hamzah, 2015). Mass media is also a source of power for tools of control, management and innovation in society that can be utilised as a substitute for other strengths or resources (Karim, Mariappan & Peters, 2016).

In the context of mass communication, the convergence of information technology shows an extraordinary phenomenon (Dwityas, Briandana & Aulia, 2020). Previously, mass communication activities consisted of print and electronic media, but there are now several internet-based types. Mass communication is currently marked by the integration of the media's concept into interactive, personal, or individual access (Tapsell, 2015).

Haftor and Mirijamdotter (2011) explained that social media performs the primary function of television for its audience, especially young people. The report also stated that young people have adopted the use of smartphones instead of television (Pawanteh, Rahim & Ahmad, 2009). Meanwhile, the emergence of various social media is certainly inseparable from the development of technology and the Internet (Marôpo, 2014). The merging of written text, audio-visual content, to photography in the digital sphere occurs through the convergence of media (Len-Ríos, Hughes, McKee & Young, 2016). Therefore, the media needs to halt reliance on the production and distribution of content while considering the dynamics of competition in a digital context (Rashid, Rahman & Butt, 2017). This is because convergence is very important for the existence of old media, which is presently transiting to digital format (Briandana, Pribadi, & Balaya, 2020).

Concerning the media industry's owners, this change also affects their business, because of the impact of new development on the handling, provisioning, distribution, and processing of all forms of information (Dwityas, Mulyana, Hesti, Briandana & Putrianti, 2020). However, these changes affect the income obtained through advertising, which is one of the sources of funds for conventional media (Freire, 2014). Furthermore, media digitalisation causes less importance in separating content from the production, editing, distribution, and storage sides since its shape and content will be changed due to technological advancement (Tapsell, 2015).

Kompas Gramedia, as one of the largest media industries in Indonesia, converged to digital transmission on Kompas TV, by having online access at www.kompas.tv. In March 2017, Kompas TV for the first time aired "Exclusive Digital" which is a special internet-based program that was only aired on the Kompas.tv and YouTube website. However, the second

time that the TV came to limelight in Indonesia, was in 2020, when it was transformed into a digital platform with many loyal audiences.

In a multiplatform business, revenue can rely solely on advertising, while developing variations for its content (Asyir & Nurbaya, 2019). When these media adapts to the digital world, they become faced with the condition of the Covid-19 pandemic. This pandemic also affects the performance and output of Kompas TV, on the digital platform www.kompas.tv. Therefore, this research aims to highlight several things, such as understanding the phenomena that is experienced by the subject in explaining the strategy and how the content is transmitted to its audience, through the digital platforms.

This study is expected to contribute to communication science, specifically on content or products produced through digital platforms during the Covid-19 pandemic. Also, it is expected to show the editorial strategy in managing content, and within the practical framework of the mass media industry, this study should provide good input for new media content producers (Briandana & Irfan, 2019). Also, it will conduct an evaluation for the industry players on television stations (Jung & Walden, 2015).

Previously, "Television and globalization: The TV content global value chain" discusses the efforts made by the media industry in making adjustments to the advancement of existing technology (Chalaby, 2016). Meanwhile, "Training tomorrow's television journalists: In the trenches with media convergence", discusses the main concerns in the media industry raised by convergence which includes the need to update news staff, quality of production, compensation for multiplatform production and the validity of media convergence (Tanner & Smith, 2007).

Another study shows the intersection of old and new media contained in the journal "Flow under pressure: television scheduling and continuity techniques as victims of media convergence?", where mediamorphosis is conducted by adjusting to the needs, pressures, and competition from innovation and technology (Van den Bulck & Enli, 2014). Meanwhile, there have been many studies that pointed out how conventional media converges into digital platforms, but not many studies have discussed the strategies carried out when the Covid-19 pandemic phenomenon affects almost every field, one of which is in the media business industry. Accordingly, this study was conducted to fill the gaps in the context of communication science, especially media and television during the Covid-19 pandemic. The research will also discuss how the management strategy was carried out by Kompas TV through its digital platform during the Covid-19 pandemic.

LITERATURE REVIEW
Strategy of Broadcasting Management
Entering the information age, the media have a dominant power in influencing every dimension of human life. Media institutions have been known to look at computers to present online media publications (Norris, 2012). This results in the fulfillment that computers that have formed a mass user audience are increasingly crystallising with the presence of mainstream media readers via the Internet (Rains, Peterson & Wright, 2015). According to Murschetz (2016), this development pattern follows film, radio and television. Over the last few years, the expansion of popular interest in computers as a medium of communication has paralleled the interest of early radio enthusiasts in creating their own audiences. In the end, computers gave rise to the term cyber media, which was not only a new form of media technology, but also gave rise to what is called a new audience (Mulyana, Briandana & Rekarti,

2020). According to Tilley (2011), the presence of the Internet and the platforms that accompany it is different from the era of mainstream media which relies more on the broadcasting model of dissemination information from one source to many consumers. The new media is then in the second media age which has distinctive characteristics, among other things, because of its interactive nature which allows the public not to simply consume as in the first media era (Rains & Brunner, 2018).

Managing the broadcast media business is one of the most difficult businesses because managing broadcasting is the same as managing humans (Briandana & Irfan, 2019). The true success of broadcast media is supported by the creativity of the people working on the three main pillars that are vital functions, namely engineering, programming and marketing (Morissan, 2011). The success of broadcast media depends on the quality of human resources in these three main areas (Eastman, Ferguson & Klein, 2006). That's why good management is absolutely necessary and a fixed price for broadcast media.

In broadcast media management, media managers carry out strategies in carrying out four basic functions (Morissan, 2011), namely: (a) Planning, which includes determining the objectives of broadcast media and preparing plans and strategies that will be used to achieve these goals; (b) Organizing, the process of preparing an organisational structure in accordance with the objectives of the organisation, its resources and the environment that surrounds it; (c) Actuating, the function of directing and exerting influence aimed at stimulating the enthusiasm of employees to carry out their responsibilities effectively; (d) Controlling, the supervisory function, including evaluation, assessment and correcting. Supervision helps assess whether planning, organising, personnel arranging, and briefing is being carried out effectively. According to Briandana and Irfan (2019), management supervision is a systematic effort to set standards of implementation with the objectives of planning, designing and feedback information systems, comparing real activities with predetermined standards so that the most effective and efficient way to achieve company goals will be found.

Media Convergence as a Basis of Digital Media
The development of communication technology that is growing rapidly and the convergence of mass media have resulted in the emergence of many social networks or social media that allow us to connect with old friends, or just "peek" at someone's life (Mulyana et al., 2020). This phenomenon is called computer mediated communication (CMC) or computer-based communication (Yao & Ling, 2020). CMC can be simply defined as communication that occurs between people using computer media or through computers (Santra & Giri, 2009). The use of technology in CMC facilitates the exchange of semantic content via telecommunication networks, which is processed through one or more computers between individuals and between groups (Treem, Leonardi & van den Hoof, 2020).

Since the emergence of new media offering new ways of communication, the Internet with browsing, chatting, hypertext and digital communication activities, radio, and television with their interactive programs, and newspapers with their online outlets, the conventional communication typology feels inadequate (Bennett, 2012). The ancient structure of communication media divides the communication process into three forms: interpersonal communication (with variations in the addition of intrapersonal communication in the versions of some experts), media communication and mass communication (Huang et al., 2006). Each form has rigid features that differentiate the process, mechanism, and packaging: that face-to-face communication is interpersonal and interactive, that media communication invites delayed responses, that mass communication is mass and one-way (Murschetz, 2016).

Changes have begun to occur as existing media converge to take advantage of advances in telecommunications: radio and television organise interactive programs to address interpersonal communication challenges, newspapers implement long-distance printing services (and more recently, provide online outlets) to overcome space and time constraints, operators Internet portals provide chat facilities that carry interpersonal communication in channels and cyberspace (Enli & Syvertsen, 2016).

The Internet is defined as an interconnection pattern or system which can refer to the relationship between networks and networks, or networks of many computers (Feroz Khan & Vong, 2014). The Internet is a specific name for a communication network that is interpreted as an interconnection between various computers with free information exchange (Santra & Giri, 2009).

With the advancement of Internet technology, and the increasing number of people having social media, it is starting to appear to replace the role of conventional mass media in spreading information or news (Eastman, Ferguson, Klein, 2006). If owning traditional media such as television, radio, or newspapers requires a lot of capital and a lot of labour, then the situation is different from social media. A social media user can access social media using the Internet network, without large costs, without expensive tools and can be done alone (Rashid et al., 2017). So it can be said that these conditions resulted in a shift in the field of mass communication, people began to leave conventional media and switch to new media (Gane & Beer, 2008). This phenomenon is what makes media companies continue to develop their businesses by converting media.

Covid 19 Pandemic

On December 31, 2019, the WHO China Country Office reported a case of pneumonia of unknown etiology in Wuhan City, Hubei Province, China. On January 7, 2020, China identified pneumonia of unknown etiology as a new type of Coronavirus (Novel Coronavirus - NCP). In early 2020, NCP began to become a global pandemic and became a health problem in several countries outside the PRC. According to the World Health Organization (WHO), pneumonia cluster cases with unclear etiology in Wuhan City have become health problems around the world (Johnson, 2020). The spread of this epidemic continued to grow until it was finally known that the cause of this pneumonia cluster was the Novel Coronavirus (Safrizal, Putra, Sofyan, & Bimo, 2020).

This pandemic continues to grow until there are reports of deaths and new cases outside China. On January 30, 2020, WHO designated COVID-19 as a Public Health Emergency of International Concern (PHEIC) / Public Health Emergency that Concerned the World (KKMMD). On February 12, 2020, WHO officially designated the Novel Coronavirus disease in humans as Coronavirus Disease (Covid-19). Covid-19 is caused by SARS-COV2 which belongs to the same large family of coronaviruses that caused SARS in 2003, only with a different type of virus. Symptoms are similar to SARS, but the SARS mortality rate (9.6%) is higher than Covid-19 (currently less than 5%), even though the number of Covid-19 cases is far more than SARS. Covid-19 also has a wider and faster spread to several countries than SARS (Djalante et al., 2020).

Based on these data, Covid-19 has become a serious threat to the world's population. Hence, it is not a surprise that various efforts have been made to overcome the effects of this outbreak which includes problems in various sectors such as economic, social, political and psychological (Crawford et al., 2020). The Indonesian government has also implemented

policies to break the chain of the spread of Covid-19, including by implementing a large-scale social distancing policy (PSBB), and imposing social distancing. Then in its development, social distancing turns into physical distancing, which requires individuals to quarantine at home and avoid outdoor activities (Hidayat, Anisti, Purwadhi & Wibawa, 2020; Zitting et al., 2020).This certainly affects one area of the economy, especially pertaining to the strategy in the operational process of each company (Sulistyaningtyas et al., 2020), which includes the media industry.

In this context, companies or organisations must survive and be productive to carry out their activities. Therefore, a lot of strategies have been implemented by companies to ensure that they sustain throughout the pandemic.

METHODOLOGY

This study uses a post positivism paradigm. Postpositivism demands the union of the research subject with the object under study and its supporting subjects (Merriam & Tisdell, 2015). Researchers choose this paradigm because it guides researchers to collect various realities and categorise them according to the research framework.

The study employed the qualitative method with a case study approach to analyse the phenomenon in the television media industry during the Covid-19 pandemic, and the case study method is expected to analyse the strategy performed by Kompas TV.

The subject consists of Kompas TV's digital platform, focussing on the implementation of media convergence, analysed through its content strategy and editorial policy.

Data collection techniques were conducted by interviewing three informants, and the justification for selecting informants is based on pre-research conducted by researchers to select those who have important positions during the pandemic, namely, Deputy Chief Editor, Deputy General Manager News & Current Affair Street Kompas Digital TV and Content Creators.

RESULTS AND DISCUSSION

The results showed that Kompas TV introduced the concept of disseminating information through various media platforms, which is beyond being a national television. However, this concept has existed since the creation of the company in 2007. Kompas TV, which initially only operates on conventional free to air television, went through a mediamorphosis and adapted to the current advancement and digital media technology.

The mediamorphosis from conventional to an online platform has a strong appeal because mobile media are the most inherent to humans. This is reflected in the data from We Are Social, which asserted that in January 2020, Indonesia, which has a population of 272.1 million, has 338.2 million cellular subscribers and 175.4 million Internet users. On top of that, it was claimed that 124% of Indonesians have mobile phones and 64% are internet users (https://datareportal.com/reports/digital-2020-indonesia).

Therefore, Kompas TV adopted three different mediums encompassing both conventional and online, which are expected to meet the requirements of the audience. Through three different mediums, mass communication activities that function as instruments in social relations, have been realised in verbal and non-verbal, or visual and non-visual formats (Eastman et al., 2006). In addition, an online web that contains daily news and other digital content, television shows, and TV streaming are respectively based on electronic computation, free to air television programs, and online broadcasting services in multimedia computers (Jung & Walden, 2015). In the work pattern of Kompas TV, the company is bound

with the News and Current Affair Street Digital division, led by Deputy General Manager that manages two departments, the reporting, and the digital department. Therefore, the transformation of this new division is to anticipate content requirements on both platforms.

All content contained in Kompas TV digital media is prepared by content creators. They start by doing coverage in the field, starting from its preparation until the content material is ready to be aired on Kompas TV digital platforms. Customarily, the content creator, directed by the management team has a target in the coverage produced.

Based on Google Analytics data up to April 2020, the Kompas TV website has both male (51%) and female (48%) segments from 25 to 65 years. However, the websites were primarily dominated by men between the ages of 25 to 35 years.

Its YouTube channel has male and female segments from adolescents 13 to 65 years of age, with dominance by men between the ages of 25 to 34 years, with male 71% and female 29%. Data obtained as of April 29, 2020, from YouTube insight showed that YouTube Kompas TV has 5.1 million subscribers, with a total of 902,168,047 views, a total of 5,102,824 likes, and 2,836,887 shares. Meanwhile, data for other social media platforms, such as Facebook has 2.69 million followers, Instagram 1.2 million followers, Twitter 3 million followers, and Line 442 thousand followers.

Through data obtained from Kompas digital TV, it shows that Kompas TV's social media accounts at the beginning of the pandemic in March to mid-June 2020 experienced an increase in the number of followers. On the Instagram account in March, which originally amounted to 1,233,834 to 1,248,378 followers, while on the Twitter the number of 2,993,407 increased to 3,095,023 followers, and the followers of the Facebook account in early March with 2,236,876 to 2,256,217.

Deputy GM of Current News Affair Street Digital Kompas TV stated that the most popular medium for digital content distribution is through the YouTube channel, Kompas.tv website, Facebook, and other social media such as Instagram and Twitter. The digital media of this company have made a profit from content and business during the pandemic in the past three months. Also, the interest of its audience in its contents through the platform has not changed as a result of the pandemic's effect.

> "During the pandemic, people consumed information through YouTube cellphones, videos and social media, Kompas TV's traffic increase was almost around one hundred percent, the most visible also were websites where pageviews could increase to two hundred percent, but the challenge was high traffic, but small money. Two months ago, YouTube, Facebook had a policy that contents related to Covid-19 could not be monetized, because in a perspective, it was like we were taking advantage of people who suffer. But, our news in the last three months were all about corona. After lobbying, finally in mid-May, YouTube changed its policy, and finally we were able to monetize Corona content. So the negative can be said, the money went down, because almost 90% of Kompas TV's revenue was from the automatic program" (Alexander Wibisono, Personal Communication, June 2020).

"Kompas TV's digital initiative was running before the pandemic, so management only needs to observe through existing research or data about changes in the behavior of viewers in consuming media. What's interesting is that from the beginning of the pandemic in April to May 2020, there is a similarity between digital and conventional television, namely the high public curiosity about the issue of the pandemic, then decreasing to be defeated by other issues. So it can be concluded that digital Kompas TV during the pandemic period had an increase in revenue" (Yogi Arief Nugraha, Personal Communication, August 2020).

During the Covid-19 pandemic, digital content increased and improved its content through the YouTube channel while anticipating a decline in revenue. This content has remained the most sought after by social media users and through other channels on kompas.tv. With Indonesia's large-scale restrictions during the pandemic, the digital operation of Kompas TV has also changed. When its digital content creator reported on the spot, there were restrictions on vlogging as speakers were needed. Also, the responsibility for delivering content should be greater than before the Covid-19 pandemic.

Those in the office whose jobs are related to editing images and creating content related to an integrated newsroom system, such as content creators, video editors, and graphics. The rest, channel managers who manage channels on the YouTube channel, to monetize or sell their programs through the matic program. The position of SEO specialist (search engine optimization), social media admin, social media specialist who deals with sales marketing in drafting, narrating, activating, and writing websites. But digital results are all measurable, because so far seen increased traffic, communication is also smooth. To anticipate, starting in three weeks, our website teams will work in rotations to anticipate major events that occur in the newsroom (Alexander Wibisono, Personal Communication, June 2020).

When the government implemented the PSBB during the pandemic period, Kompas TV's digital operations also experienced changes. This saw Kompas TV's Digital Content Creator in the field doing coverage with limitations such as acquiring sources. In addition, the responsibility of meeting content needs was also heavier than before the pandemic Covid-19.

Right now, we are restricted. We can't go anywhere, and even meeting sources is difficult. To verify the data, you have to go by phone or video call, whereas in the past you could meet directly. Then in the office, for the production of news targeted at twenty per day, we have difficulties in dividing shifts due to restrictions on people in the office, from four shifts to three shifts, and that means the burden of one person is more, and because during a pandemic, so I think we have a lot more to do. So with work from home, the program content that needs to be covered is greater. But, the topics that can be done are limited because at that time, the PSBB coincided with the fasting month (Aleksandra Ekhe, Personal Communication, July 2020).

The limited movement of content creators in producing program content does not limit creative ideas, including starting with a theme around Covid-19, but with a different packaging in a limited scope, namely in the office environment.

At that time we thought of looking for topics related to Covid-19, but as much as possible those that were not really known to people or involved many. So at that time we covered a story about making hand sanitizers, then made content about idle villages, and the topic during fasting month was making dishes that could be made at home. At that time, I used the graphic department's office to shoot a story about tips you can do during a pandemic at home, (such as staying working and productive, studying and doing school assignments, cleaning the house, exercising, tidying up rooms, cooking, watching movies and still interacting with close people) the shooting location uses the office area but is was shot in such a way that it looks like it was shot at home (Aleksandra Ekhe, Personal Communication, July 2020).

During the pandemic period, management supervised the results that should have been obtained by Kompas TV through its digital content and ensured that the digital work team could work efficiently from home, that even during the pandemic, it was not an excuse to reduce productivity.

The CEO said that the digital department should have more people who could WFH. If you monitor content at the BOD meeting, he would rather suggest that making Covid-19 content is not always difficult, or (for us to make) more entertainment content. So far the leadership does not interfere much (with content creation). But in essence, during WFH we shouldn't reduce productivity, because this pandemic has kicked off a momentum for digital media. Even in the future, the concept of developing kompas.tv will be WFH and not WFO (Alexander Wibisono, Personal Communication, July 2020).

According to Aleksandra Ekhe as Kompas TV's Digital Content Creator, in the content strategy related to policies carried out on digital Kompas TV, the content creator does not act as a curator who sorts out contents to be highlighted on digital media, but all topics on television must be uploaded on YouTube channels and other social media, as much as possible.

In my opinion, digital platforms in other places have carefully created content that is really prepared for the current situation. For example, there are other platforms which merely upload twenty videos a day, while there is also a single person who is able to upload twenty videos a day. From there it looks very different, we as content creators are not curators to choose which topics to air, but all the topics on television must be aired as much as possible. Because it is proven that when we post a lot, our viewers will also increase, so there will be more viewers from the large number of videos (Aleksandra Ekhe, Personal Communication, July 2020).

Discussion

Based on the results performed through analysis and interviews, Kompas TV as a news television, which was originally a national television network in conventional media, saw an opportunity where there was a change in audience behaviour in watching television programs through smartphones with the Internet network. Therefore, the company decided to make communication convergence through digital technology. In data communication, information is obtained through the television medium, but since the presence of the Internet network, it is now achieved through technological devices (Enli & Syvertsen, 2016; Jung & Walden, 2015). Even data in the form of images, sound, text, video, and all types of messages are combined and manipulated in the same format (Chalaby, 2016; Cunningham & Craig, 2016; Norris, 2012). Therefore, Kompas TV can survive through the website http://www.kompas.tv, YouTube channels, and social media on Facebook, Instagram, and Twitter in the era of globalisation, and especially during the COVID-19 pandemic, and compete among the media industry.

Managing a multi-platform media business is not an easy task, especially during the pandemic in March 2020. It has changed all the patterns of life, including the strategic models of the media industry. Digital Kompas TV, which faces the Covid-19 pandemic situation, manages not only its audio-visual media through its human resources but also the program content and technical areas that support the continuity of media business (Aji, Wibisono & Gunawan, 2017; Bennett, 2012; Rains & Brunner, 2018). After reviewing and collecting data, from Kompas TV, its operations in dealing with the Covid-19 pandemic situation performed the four basic functions of management, namely: (1) Planning, (2) Organizing, (3) Directing and giving influence, and (4) Controlling.

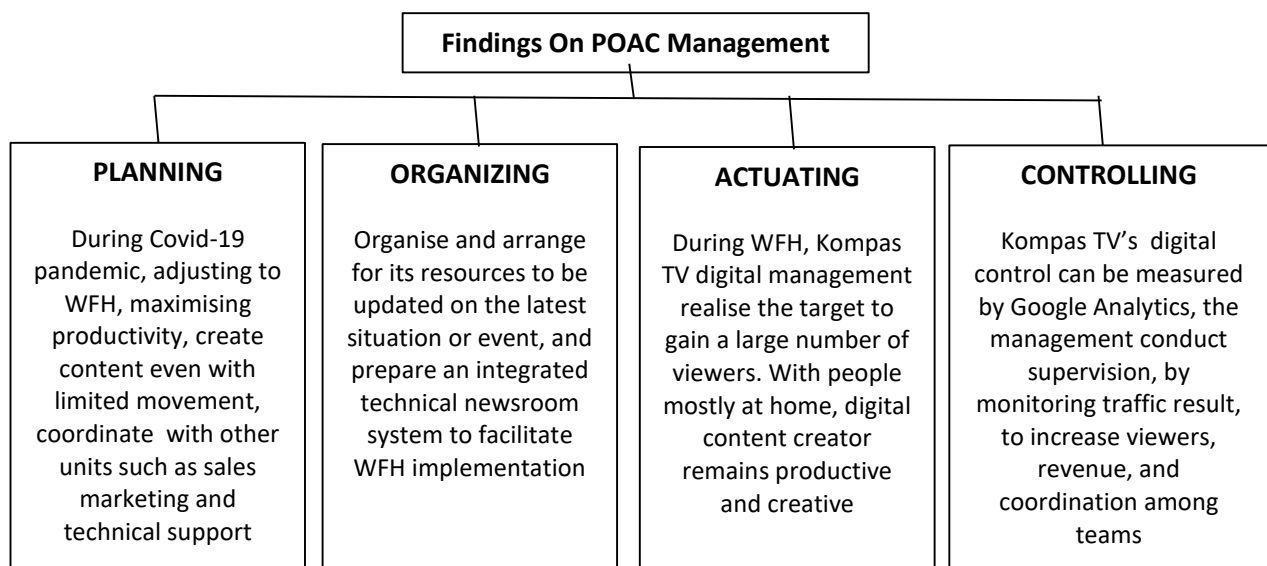| Findings On POAC Management			
PLANNING	**ORGANIZING**	**ACTUATING**	**CONTROLLING**
During Covid-19 pandemic, adjusting to WFH, maximising productivity, create content even with limited movement, coordinate with other units such as sales marketing and technical support	Organise and arrange for its resources to be updated on the latest situation or event, and prepare an integrated technical newsroom system to facilitate WFH implementation	During WFH, Kompas TV digital management realise the target to gain a large number of viewers. With people mostly at home, digital content creator remains productive and creative	Kompas TV's digital control can be measured by Google Analytics, the management conduct supervision, by monitoring traffic result, to increase viewers, revenue, and coordination among teams

Figure 1: Title of figure is located at the bottom and centered

Through this research, it was discovered that initial planning was conducted digitally by Kompas TV even before the Covid-19 pandemic. Since COVID-19, Kompas TV has had to make necessary plans to ensure that its staff can adjust to the new norm of working from home. There were also plans to maximise productivity, creating content with limited space

movement in the field, and coordinating with other support units such as technical matters, and sales marketing.

Second, Kompas TV needed to organise and arrange for its resources to be updated on the latest situation or event. In addition, an integrated technical newsroom system to facilitate the implementation of WFH, was prepared. Its content creators are given the responsibility of performing tasks and meeting the required content goals, in accordance with the COVID-19 protocol.

Third, while in the WFH phase, the digital management of Kompas TV realised that the target was to obtain a large number of viewers. So, while people were at home, Kompas TV's digital content creators continued to remain productive and creative. Fourth, the digital content of Kompas TV is aired on websites, YouTube channels, and social media platforms such as Facebook, Instagram, and Twitter, which can all be measured by Google Analytics. Therefore, the management supervised their team by monitoring the results and consequently, decisions are made in terms of increasing the number of viewers, and making efforts in creating content which can help increase the company's revenue.

CONCLUSION

This study concludes that the implementation of the digital television strategy carried out by Kompas TV during the Covid 19 Pandemic can be said to be successful. This can be seen from the results of research with the increasing opinion of Kompas TV through its digital platform. The POAC (Planning, Organising, Actuating, Controlling) model carried out by Kompas TV can be used as a reference for other television industries that experienced problems during the Covid 19 Pandemic. Each stage in POAC plays an important role, from planning a content to monitoring content when it is broadcasted. The two-way communication carried out on Kompas TV on its digital platform is also an important strategy for the success of Kompas TV.

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